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ABSTRACT

The guide offers information on art to help school administrators adapt the instructional environment so that it will enhance art education in grades K-12. It is presented in nine sections. Section I reviews and suggests ways of improving the status of art in the general curriculum. This section indicates that art education status is generally quite low and that it can be improved by hiring qualified art teachers, giving equal credit in art, and developing a statewide art curriculum guide. Section II discusses time, scheduling, and staffing for art instruction. Section III identifies the professional qualifications which art educators should have. Sections IV and V describe roles and responsibilities of administrators and art supervisors. Section V explains how art teachers and teacher aides can contribute to student knowledge about and appreciation of art. Sections VI and VII discuss budgetary, financial, and equipment concerns of art education programs. The final chapter examines the need for audio-visual resources and explains how these resources can be developed, rented, or acquired at nominal cost. (DB)

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ORGANIZING THE ENVIRONMENT FOR ART INSTRUCTION

grades K-12

SP 011 653

Wisconsin Department of Public Instruction / William C. Kahl / State Superintendent

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BULLETIN 9-173

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Art education is a vitally important factor in the education of man. When an individual is involved in producing works of art and when he contemplates them, he has the opportunity to better understand himself and the world around him. The increasing complexity and diversity of our society require that education provide experiences which will foster self identity, creativity and aesthetic sensitivity. Art education programs which consistently emphasize the ability to make qualitative judgments can help each citizen to assume his share of responsibility for the improvement of the aesthetic elements of personal and community living. The information presented in this guide has been developed for the purpose of assisting schools toward the further organization of art programs which will be relevant to these needs.

This guide is to serve as one possible resource for local school districts in furnishing information regarding administrative factors related to their art programs. It is the result of a two-year study initiated by the Wisconsin Department of Public Instruction. The committee was comprised of representatives from State Universities and art administrators from Wisconsin's public schools.

This guide is one of a series of art education publications which are or will be available from the Department of Public Instruction. This guide pertains to the organization of the instructional environment for the art program. A companion document related to the philosophy and content of the art curriculum is also available. Future publications will deal with specific factors related to art in areas such as environmental design, the humanities, cinematography, and behavioral objectives. These guides will be most useful if they are maintained as a continually expanding resource document rather than as separate unrelated publications.

The Department of Public Instruction wishes to express its appreciation to the committee members who have contributed many hours toward the development of this guide.

William C. Kahl
State Superintendent
of Public Instruction

INTRODUCTION

The development and implementation of a vital and effective art program is directly related to the quality of the environment within which the program operates. It may be possible to attain certain objectives of a program with less than adequate time, materials, facilities, and personnel, but more often than not the results will also be less than adequate. To achieve the maximum goals of art education, the school administration should provide adequate and flexible facilities, appropriate equipment and materials, sufficient time, and properly trained and qualified teachers and supervisors. The educational environment must be readily adaptable to changing conditions within the total school program.

There are many factors which must be considered in planning and implementing an art education program such as:

- defining and maintaining the status of art
- obtaining professionally qualified persons responsible for art education,
- using new educational technology and media,
- scheduling for optimum individualized learning,
- providing an adequate budget and establishing efficient, economical purchasing procedures,
- establishing adequate art facilities for instruction, storage and display.

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FOOTNOTES

(1)National Art Education Association, **The Essentials of a Quality School Art Program,** Washington, D.C.

(2)National Art Education Association, **Planning Facilities for Art Instruction,** revised edition, Washington, D.C., 1965.

(3)National Art Education Association, **Art Education in the Junior High School** Washington, D.C., 1964.

(4)National Art Education Association, **Art Education in the Secondary School** Washington, D.C., 1961.

(5)Conant, Howard and Randall, Arne, **Art in Education,** Peoria, Illinois: Charles A. Bennett, 1959.

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(7)Wachowiac and Ramsey, **Emphasis: Art.**

Status of Art

Art should be a vital part of the instructional program for every student in every school system. To achieve this goal a general philosophy concerning art must be supported by the administration indicating the value of art instruction on all levels to meet the needs at every grade level.

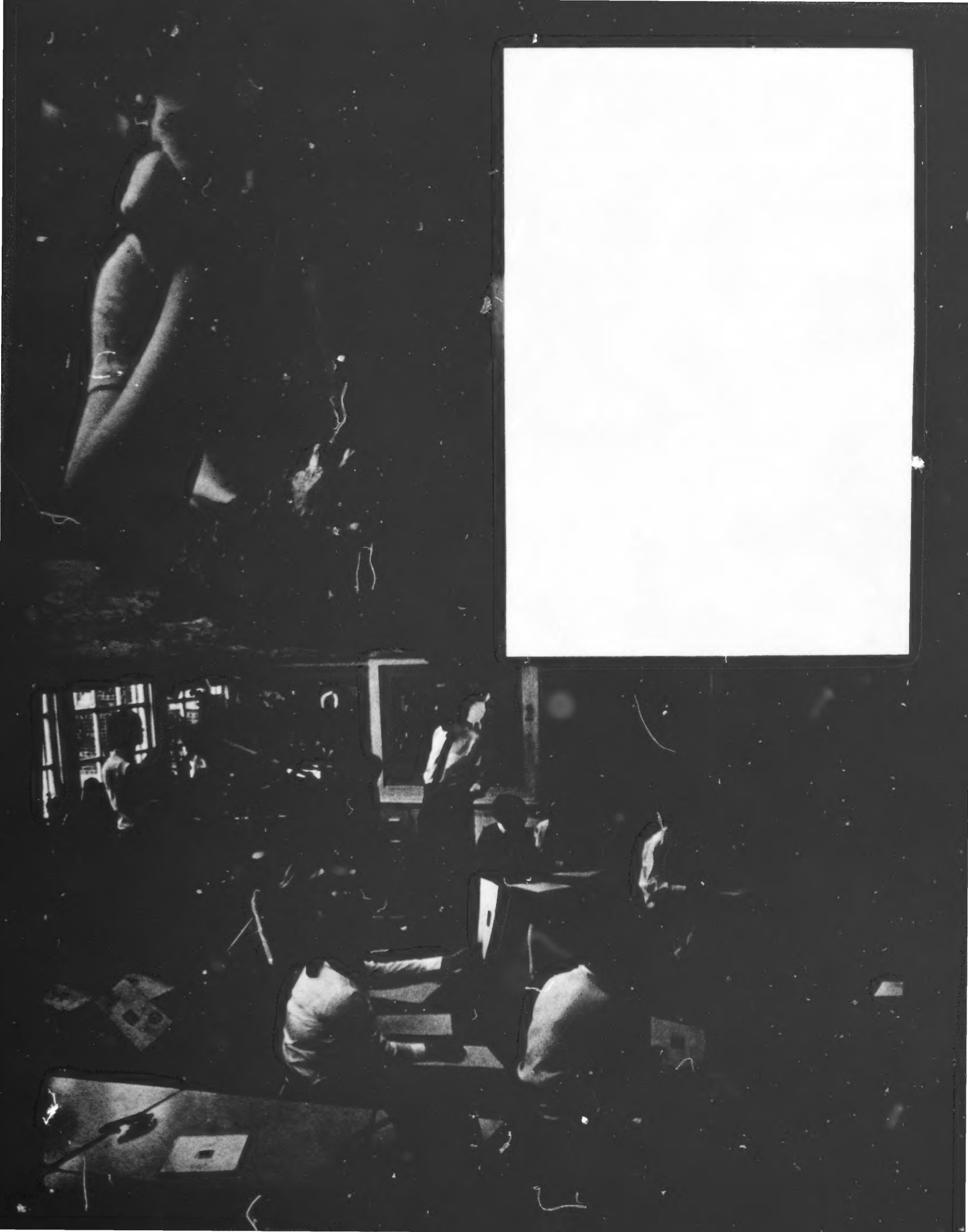
The reasons for ineffective art programs are many: inadequate support by local administration, low interest generated in art by the community, lack of properly trained art teachers, inadequate facilities, insufficient student participation at all levels of instruction and a lesser status given to art in the total curriculum.

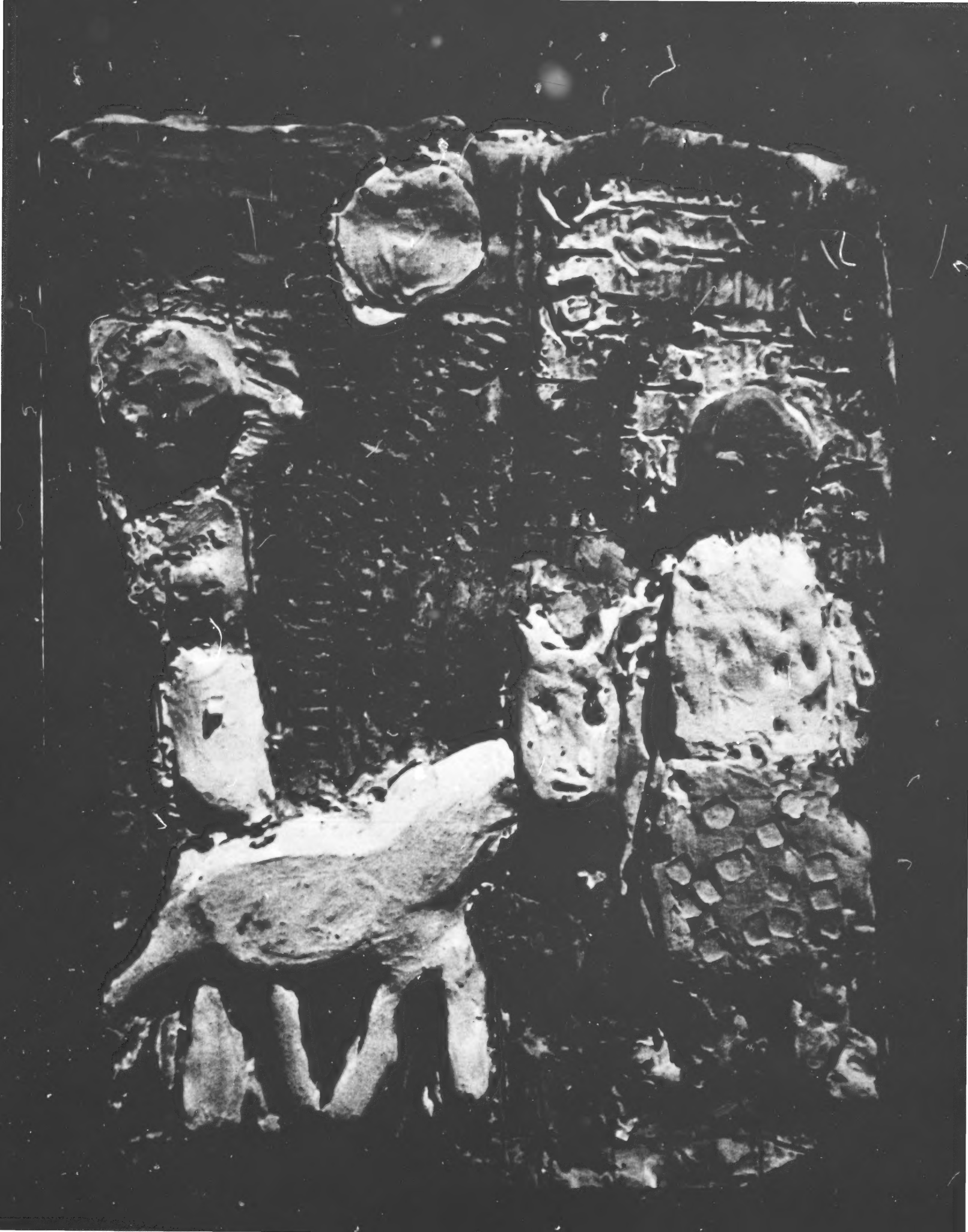
In order to achieve an exemplary art program, cooperation between the local administration, the art teacher, teachers, the community and the State Department of Public Instruction must be attained. Successful programs have been characterized by procedures which:

—develop a statewide art curriculum guide
—establish an art curriculum adapted to local conditions
—generate a philosophy and environment conducive to art
—hire qualified art teachers
—acquire facilities to allow varied art experiences
—require participation by all students
—give equal "credits" in art

Additional means of gaining status vary with local conditions, but generally they involve public or staff relations which:

—allow staff visitation days to observe other art programs
—encourage membership in professional organizations
—hold annual school exhibitions
—display student work in office areas, store windows, public buildings
—willingly speak or assemble exhibits for P.T.A.'s, service clubs
—get articles, pictures, stories, etc. in the newspapers, radio, TV
—have individual conferences with parents
—conduct classes or workshops for classroom teachers
—use discretion in handling requests for community service related to painting scenery, posters, competitive art contests, etc.
—seek other ideas to create complete community cooperation in the art program





Time, Scheduling and Staffing for Art Instruction

Art instruction should be a part of every student's education from kindergarten through senior high school. In recent years much has occurred in curricular revision and the development of new organizational designs. Consequently, one must discard the traditional views of using teachers and student time in a set schedule. Present practices indicate a greater striving for flexibility, more use of large and small group techniques, independent study, seminars, resource centers, and open-lab arrangements to improve learning opportunities. Thus a concern for minimum time requirements to accomplish some of the program objectives does not appear to be an unreasonable criterion. Even in light of all the newer approaches the NAEA has suggested that in the elementary grades that each child receive a minimum of 100 minutes of art instruction each week. At the secondary level in a traditional setting it is recommended that art classes be scheduled on a daily basis of 50-55 minute length periods. However, with modular schedules, team teaching, open labs, etc., the art instructor should be able to plan differently how he will use his time and his students' time depending upon their particular needs at the moment.

Scheduling the Elementary Specialist: Two Possible Approaches

I. *The departmentalized approach*—When for various reasons the elementary art teacher is responsible for the major portion of the child's art education, it is best done in a properly equipped art room on the following basis:

- A staffing ratio of one art teacher for every 15 classes may be established to provide a minimum of 100 minutes of art instruction each week for every elementary grade school student.
- The art teachers should be scheduled for no more than five classes per day. The amount of time allotted for each of these periods should vary according to the grade levels. The following periods may be generally adequate but may have to be modified for specific lessons.
  30-35 minutes—Kindergarten
  45-50 minutes—Grades 1-2
  50-55 minutes—Grades 3-4
  55-60 minutes—Grades 5-6
- Consideration should be given to the provision of a minimum time interval of five minutes between each class.
- Consideration should be given for the establishment of a planning and preparation period each day.

II. *The resource approach*—When the art teacher serves in a consulting-teaching role, the responsibility for art instruction should be shared by both the classroom teacher and the art teacher.

- The art teacher will be scheduled to instruct each class once each week according to the previously specified class period time allotments.
- A staffing ratio of one art teacher for twenty-five to thirty classes will adequately fulfill the minimum amount of time required for art instruction.
- The art teacher and the classroom teacher will meet at least once each month to plan future lessons which will be presented by both teachers.
- The art teacher will be scheduled to teach a maximum of five or six lessons each day with one or more additional periods each day for consultation or special assistance.

Scheduling Secondary Art

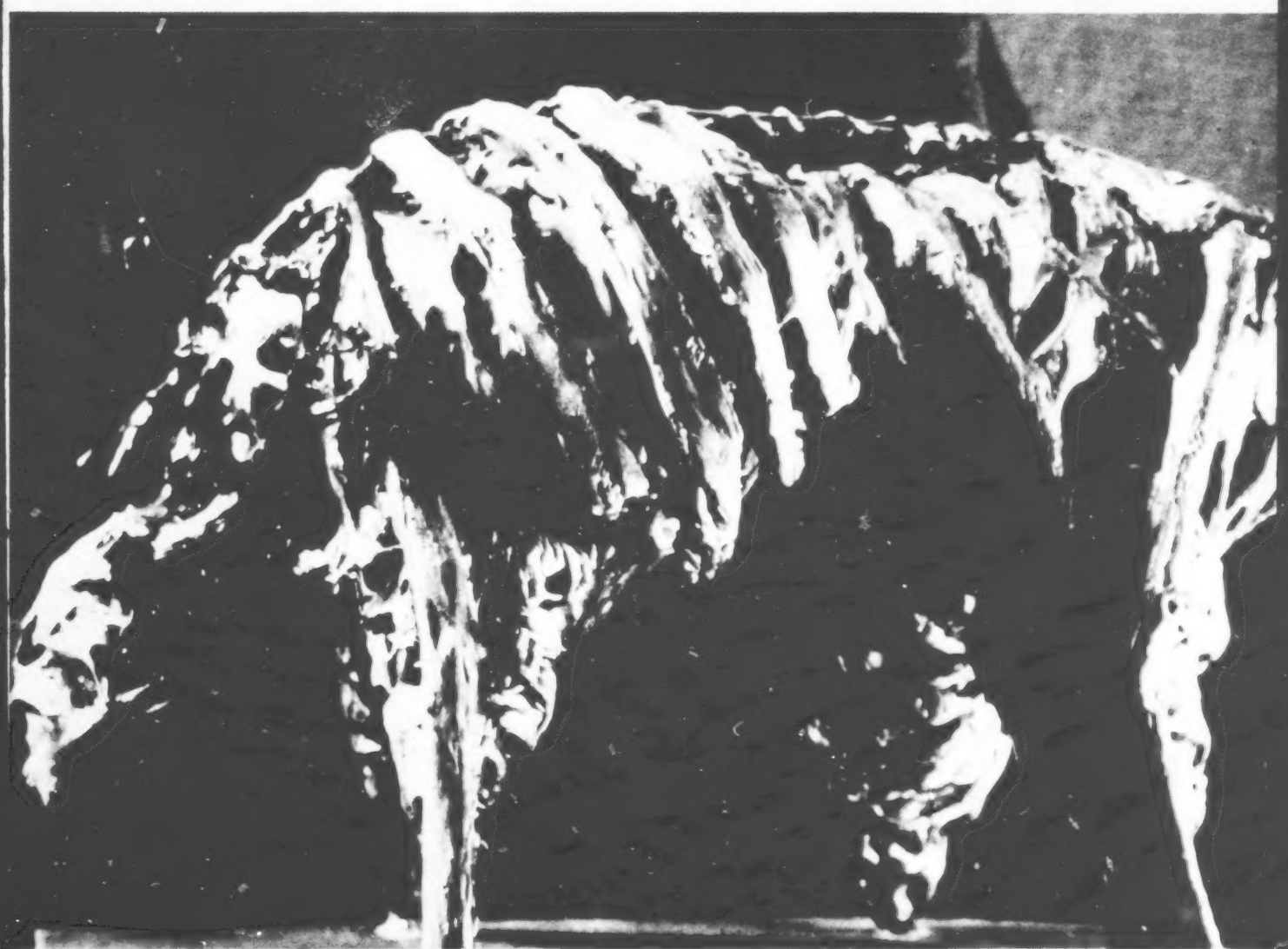
Art should be a part of the regular curricular offerings in all secondary schools. The increasing demands for the inclusion of more subjects in the secondary curricular offerings apparently cannot be fulfilled in the traditional six or seven period day. Innovative approaches such as team teaching and flexible scheduling should be considered in order to accommodate unmet needs. The following recommendations are based upon traditional scheduling procedures but may be considered as a point of departure.

- Art should be a requirement for all junior high school or middle school students. Students through eighth grade should receive the equivalent of a minimum of one semester's instruction on a daily basis. The class periods should be no less than 50 minutes in length.
- Art in grades nine through twelve should be offered on an elective basis. The scope and content of organization is defined in the Curriculum Bulletin. Class periods should be no less than 55 minutes in length but preferably approximately twice as long in studio courses. When longer class periods are offered, art need not be offered on a daily basis.

- In grades nine through twelve, art classes should carry one unit of credit based upon a program of approximately 250 minutes per week.
- There should be at least one art teacher for every 25 scheduled art periods per week in the secondary school.
- Class sizes should not exceed 25 students per teacher; however, special scheduling may be required to provide for small studio or research groups and large group instruction.

Since secondary art programs vary considerably among schools depending upon availability of students, faculty, facilities and other factors, only one program is outlined below which, of course, may be varied to adapt to the individual school district's situation.

JUNIOR HIGH SCHOOL—required—7th gr.—
1 semester daily 1 hr. periods
JUNIOR HIGH SCHOOL—required—8th gr.—
1 semester daily 1 hr. periods
BASIC ART I—Prerequisite none—9-12 gr.—
2 semesters daily 1 hr. periods
ART II—Prerequisite Art I—10-12 gr.—
1 semester daily drawing & painting
1 semester daily printmaking & photography
ART III—Prerequisite Art I—10-12 gr.—
1 semester daily ceramics & textiled fibers
1 semester daily sculpture & art metal
ART IV—Prerequisite Art I & II or III—11-12 gr.
—2 semesters daily Independent Study
ART V—Prerequisite none—9-12 gr.—
1-2 semesters daily art history or environmental design



Professional Qualifications of Art Educators

The core of art education is the art teacher. Without competence in this area the finest physical facility, the finest curriculum guide, and an abundance of supplies and equipment have little meaning. Only as a vital teacher in the communication with students, in the give and take of the learning situation, and in the warmth of human relations does the environment provided by guides and physical facilities take on importance. This means that the personal characteristics, the philosophy and practices, and the total preparation of the art teacher are of real concern. These concerns have been aptly stated in the National Art Education position paper an excerpt of which follows:[1]

> "Effective learning in art depends directly upon the competency and enthusiasm of the art teacher. He must be thoroughly familiar with the nature of the visual arts, the elements and principles of visual organization, visual art materials and processes, and the functional role of the visual arts in the cultures of the past and present, and must understand the unique contribution which the visual arts can make to the education of each child. Furthermore, the person who teaches art must be aware of developmental variations in children and youth from different cultural, ethnic, regional, and socioeconomic backgrounds and must be capable of providing learning situations which encourage pupils to perform at successively higher levels of creative performance."

In contemporary society the teacher of art faces an increasingly difficult and complex series of challenges in meeting the needs and interests of today's children. Many factors in addition to the art teacher's classroom involvement and competencies contribute to the success or failure of the art program. Some key considerations are peripheral and include the art teacher's ability to establish a positive rapport with teaching colleagues, gain support for his program from the school administration and capture the interest and involvement of both students and their parents. The art teacher must know the why and the how and be able to effectively disseminate the art program's

importance in respect to the total educative process.

As a many faceted and talented person the art teacher must:

Be more than adequately trained.

The elementary and the secondary school art teachers should have an art major that includes work in both studio and art history with depth of preparation in one or more areas of studio art. Thirty-four semester hours in these areas should be considered the minimum preparation of an art teacher as specified in the Wisconsin Department of Public Instruction certification standards. In addition, the preparation should include the study of individual differences and the learning process in art, the structure of an art curriculum, and ways of stimulating, guiding, and evaluating art experiences. The "broad area" art major in Wisconsin is certified to teach kindergarten through the twelfth grade. Preparation then includes methods courses and student teacher or internship experiences on both the elementary and secondary level.

An art minor program with minimum credit requirements in art studio does not provide the teacher with adequate training. The expanding curriculums in art imply that the art teacher has depth and breadth of training in art history as well as two and three dimensional areas.

A special problem exists where the elementary classroom teacher and the art specialist share the responsibility for children's art instruction. The need for the adequate preparation of the classroom teacher is indicated in the NAEA position paper:[1]

"Since, in the elementary school, the need to use visual expression often arises in learning situations outside the art room, the elementary classroom teacher shares with the elementary art teacher the responsibility for the kind and quality of art experiences made available for the children. In order to assume his share of this responsibility, the elementary classroom teacher needs to include in his college preparation the study of the developmental growth of children in art and ways of selecting, stimulating, guiding, and evaluating art experiences, the appreciation of the visual arts and their importance in people's lives, and participation in art studio activities which provide understanding and skill in the use of a wide range of two and three dimensional materials and processes suitable for children's art experiences."

It is further recognized that a teacher's initial education is but a foundation for continued education. Work beyond the baccalaureate is not only desirable but necessary. No terminal point should exist in the art teacher's education. Graduate work in art studio or art education and forms of in-

service education are necessary means for aiding art teachers to remain current in a constantly developing and changing field.

Keep developing creatively.

Continued involvement in the creative process whether in "painting or potting" enables the art teacher to stay "alive" and remain intimate with the subject he teaches. Though there are exceptions, it is generally agreed that the art teacher who produces art can more effectively motivate and guide his students in the creative experiences.

Keep current.

Nothing deters the student from "growing" so much as having a teacher who has himself stopped "growing" and is no longer vital or currently knowledgeable in his field. Professional organizations composed of members who share like concerns and are dedicated to furthering art and art education provide opportunities for the individual teacher to keep abreast in the fields of art and education and to effect changes in concert with other teachers. To stay current implies an awareness of contemporary developments fostered by attending exhibits of art museums and galleries, reading professional periodicals and newly published books on art, and attending lectures.

Continue to grow in his understanding of the needs of his students.

The teacher of art as well as the teacher of any subject must not only be competent in his field but must in addition have a sincere interest and dedication to the students he teaches. An effective teacher always practices "action research" in the classroom. This is a continuing informal assessment of the daily classroom "happenings" in order to arrive at some findings that will result in furthering the professional and personal growth and knowledge of the teacher and enable him to become a more effective teacher. It is further recommended that there be a greater liaison between institutions of higher education and art teachers and art specialists in the state. Increased contact and communication in terms of research, meetings, seminars, etc., would have a positive effect on the quality of art instruction at all levels in the state. Art instruction at either the elementary or secondary level involves many more individuals than the instructor working directly with children or youth. At least two major roles support the instructional program. Both administration and supervision are necessary for developing, implementing, and sustaining qualitative and dynamic art instruction. An examination of these roles and responsibilities may serve as an evaluative guide and as a reminder of each participant's role in an on-going program.

Administrative Roles and Responsibilities

The NAEA recommends that[1]

"At the local level, the curriculum specialist, principal, and superintendent play important parts in the development and implementation of the school art program. School administrators can contribute to the quality and growth of the art program through awareness of:

- the characteristics of a quality school art program;
- the contribution that the visual arts can make to the educational program as well as to society at large;
- the relationship of art to other disciplines in the school curriculum.

The school administration also supports the art program by:

—providing an adequate number of art teachers;
—scheduling art as a regular part of the total school program;
—controlling student-teacher ratios in art classes;
—providing time and space for in-service education of teachers of art;
—maintaining facilities for an effective art program;
—securing opportunities for utilizing community resources;
—encouraging art teachers to take an active part in local, state and national professional art education associations."

The Superintendent or District Administrator is responsible for the overall educational program within his district. Through his awareness of the value of art as an integral part of the curriculum, he can take administrative steps necessary to promote a creative art program.

To achieve this goal he should:

—Recommend the appointment of creative, well-trained and skillful art personnel.
—Participate in policy-making with respect to such areas as: art services to school and community, participation in art contests or competitions, scholarship programs, etc.
—Recommend adequate physical facilities for the art program including work, storage and exhibition areas.
—Set up a flexible teaching schedule providing time for mutually beneficial school and community art activities.
—Encourage the development of inservice opportunities in art education for all teachers on the same basis as that used in other curriculum areas.
—Encourage cooperative planning among teachers (classroom and art), supervisors and members of the administration.

—Encourage art teachers to refresh and extend their knowledge by visiting other school systems, and by attending professional conferences, art exhibits and demonstrations.

Director of Instructional Services assists in the development of the art program by:

—Assistance and coordination in the continuous process of redeveloping and updating the curiculum in art at all grade levels (K-12).

—Coordinating and assisting with the inservice education activities promoted by the art director, supervisor or teacher.

—Providing supervisory leadership to the art director (K-12).

—Helping interpret the art program to persons interested and concerned with its operations.

—Assisting in procuring audiovisual materials, reproductions, books, and other instructional materials needed by the art department.

—Assisting in planning and procuring an adequate budget for the art department.

The Principal can do much to make art meaningful in the school curriculum, to parent groups, and civic organizations. It is commonly accepted that the full responsibility for a school rests with the principal and that as an administrator the principal has the opportunity to bring materials, resources, local talent and professional services to the school's activities. Probably the most helpful service that a principal can solicit is that of the school art personnel. The art teacher working with the principal can help to develop an understanding and interpretation of the art program with teachers, parents and students. The principal should:

—Be aware of the art in his building and show his appreciation by mentioning it to the art teacher.

—Consult with the art coordinator in selecting competent, well-trained, creative teachers for his school.

—Acquaint himself with the art education program in his school and the national trend in art education.

—Provide an adequate budget for art supplies.

—Recommend travel funds for the art teacher, thus enabling him to attend state and regional art meetings.

—Assist in procuring art resource people in the community to demonstrate in the art class.

—Regulate excessive school and community requests that interfere with the art program.

—Help promote inter-cultural understanding by exchanging ideas, materials and exhibitions on a regional, national or international basis.

Supervision of Art

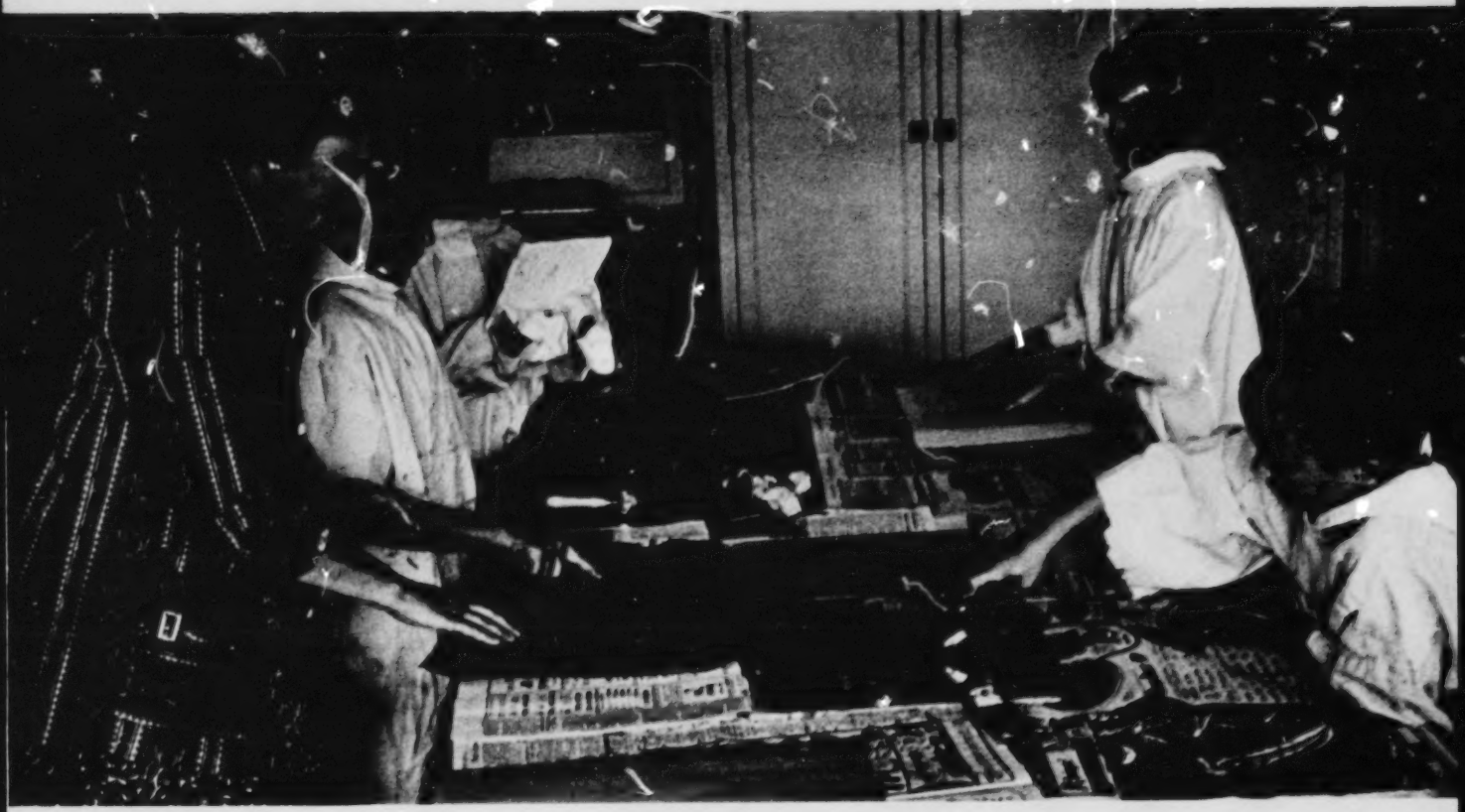
Supervision is primarily concerned with leadership aimed at the improvement of instruction. Supervision involves leadership in a cooperative effort with other administrators, classroom teachers, guidance counselors, and members of the community in striving to develop quality instructional programs. In this role the art administrator assumes the initiative in developing programs and educational materials, establishes inservice activities, and evaluates various aspects of the art education program.

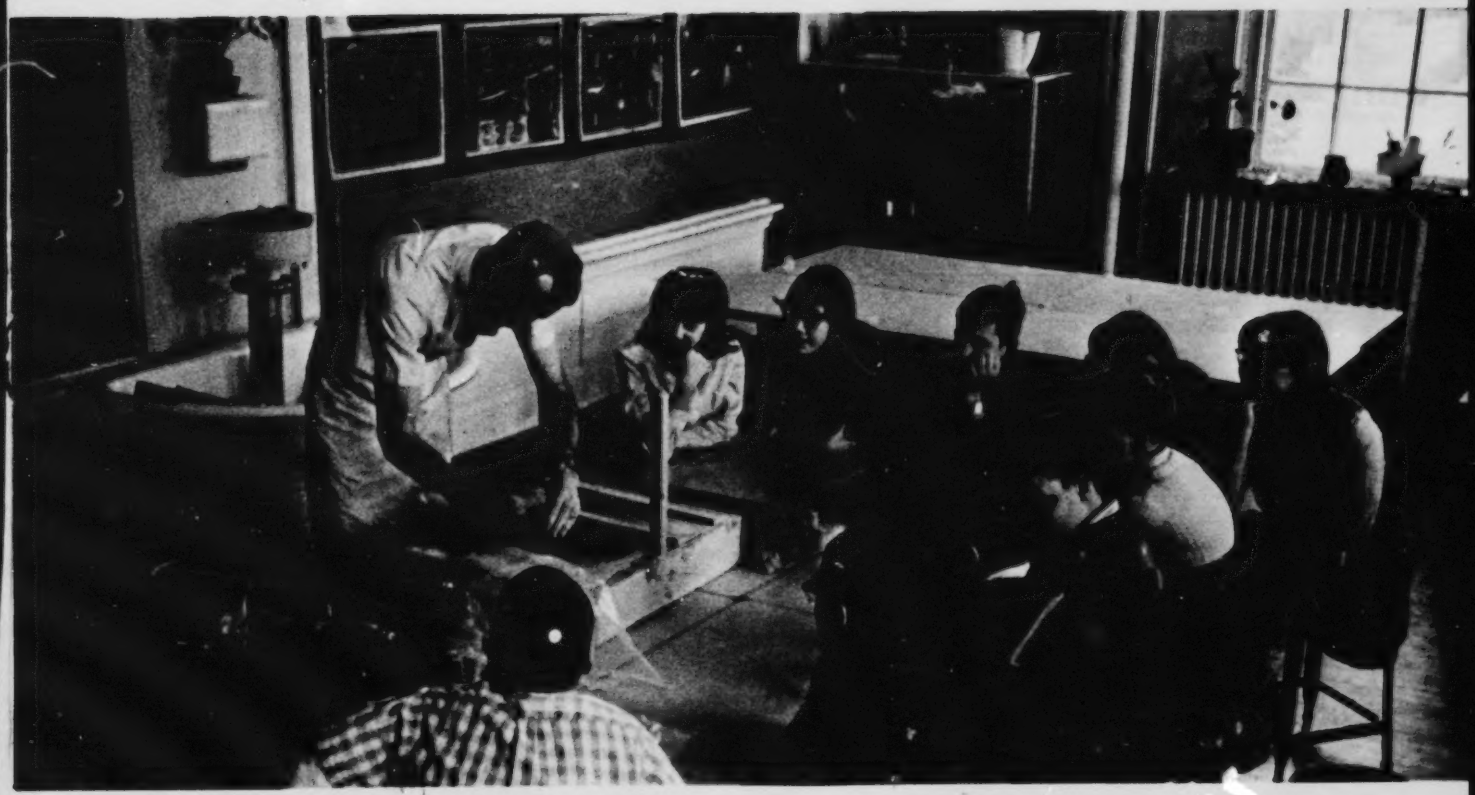
Essentially, the duties of supervision are of three types: (1) administrative, (2) instructional, and (3) professional. The major portion of his time should be spent on instructional activities centered upon those relating to teaching and learning—the core of any instructional program. His inquiry into the nature of learning and teaching is of primary importance with attention given to matters such as learning process, motivation, teaching methods, subject matter, evaluation, growth patterns, and group and individual differences. Through development, discussion and dissemination of materials in these areas the supervisor fulfills his **instructional responsibilities.**

In fulfilling his **administrative responsibilities** he keeps records, orders supplies and equipment, and performs other administrative duties including public relations activities. In performing these the supervisor is constantly faced with the problem of maintaining a balance between administrative activities and his primary commitment to the improvement of instruction.

As a leader he participates in **professional activities** maintaining his awareness of changes in practices and philosophy. In addition to belonging to professional organizations, he participates in meetings and discussions of professional problems and questions, writes articles, and engages in pertinent research. These professional experiences reinforce the supervisor's competency as a knowledgeable art education leader.

The specific titles and job descriptions of supervisory positions in art vary in accordance with local needs as determined by level of instruction and size and location of the school district. Generally, the currently accepted structure includes the director of art, art supervisor, and art consultant. Although no actual supervisory position fits exactly the descriptive models, they do serve to guide the establishment and evaluation of current local needs.





Art Director

The Art Director is employed in extremely large school districts where he is responsible for the coordination of the entire art program. He works primarily with art supervisors in an administrative capacity and is responsible to the superintendent or director of instructional services. His responsibilities include the development of a philosophy of art education and policy decisions on matters relating to the philosophy. Other responsibilities include budgetary matters, public relations, inservice education, curriculum development, and the selection and assignment of the city-wide art staff. His responsibilities are to:

—Develop and make known a philosophy of art education through lectures, articles, curriculum guides.
—Visitation and evaluation of total art education program.
—Hold individual or staff meetings to suggest improvements in teaching methods.
—Develop, coordinate, and evaluate program, K-12.
—Plan and conduct inservice programs.
—Make a continuous study of new methods, materials, visual aids and references to improve instruction.
—Develop curriculum guides and other pertinent written materials.
—Act as a consultant in regard to assignment of personnel and arranging of daily work schedules.
—Plan with principals the administration of art education programs within their area.
—Maintain a master file which contains information on curriculum, budget, schedules, policies, inventories, surveys, and so on.
—Initiate correspondence and notices within department.
—Originate and submit all requisitions, maintain records of material received and delivered.
—Prepare a periodic financial balance of budget.
—Maintain inventories of supplies, materials, and equipment.
—Meet with staff and principal to determine budget needs for next fiscal year.
—Help plan new art facilities.
—Act as a consultant with the superintendent in selection of new or added personnel for the department.
—Administer selection of art staff for all schools under his supervision.
—Develop and maintain means of evaluating art staff.
—Be available to interpret the program to the administration and to the public; make speaking appearances when called upon. Act as consultant in the publication of educational materials. Plan and make the necessary arrangements for programs, conventions, and meetings.

Art Supervisor

The responsibilities of this position are quite similar to those of the art director; but while he is responsible to the director in a large city system, he is usually in complete charge of the art programs when employed in a smaller system, suburban, or rural area. His duties will depend upon the orientation of the specific area for which he is responsible. If he works with an art director, he will supervise the work of the art consultants and teachers in his area of responsibility. In smaller school systems he may assume more of the duties usually associated with the art director and may even act as a consultant or art teacher part of the time. His responsibilities are to:

—Develop and coordinate the district-wide art program under the direction of the director of curriculum development.
—Assist the director of curriculum development in the preparation of course outlines and art education guides.
—Assume leadership in the identification and implementation of new art education programs and techniques which have been approved by administrative officers.
—Work for articulation of high school curriculum with elementary curriculum in art education.
—Visit classrooms with the approval of school administrators to assist in evaluating teachers and developing their capabilities in the area of art education.
—Assist teachers with instructional problems at request of school administrators.
—Confer with individual teacher and with committees and groups of teachers; visit classrooms; conduct inservice programs; prepare teaching materials.
—Conduct district-wide curriculum committee meetings.
—Work with committee in the evaluation and selection of textbooks, resource materials, supplies, equipment, and visual aids.
—Plan and conduct school and district workshops.
—Attend departmental meetings upon request of school officials.
—Present the art education program to parents and the community.
—Assist in the recruitment, interviewing and selection of art education teachers.
—Attend out-of-district professional meetings.

To insure adequate preparation of art supervisors at whatever the organizational level they work, the National Art Education Association[1] has recommended that they:

"hold the masters degree in art or art education, have specialized training in education, supervision, and administration, and a minimum of five years teaching experience at both the elementary and secondary school levels."

Art Consultant

The Art Consultant, or coordinator of elementary school art education, is primarily concerned with children's art education at this level. In this capacity he coordinates and, in some systems, teaches art on a part-time basis. Generally, his responsibilities are of both an administrative and instructional type with most emphasis on the latter. He works with teachers on a regular schedule or on-call as a resource person, teaching special art lessons, and conferring with teachers in organizing, planning, and evaluating their own teaching efforts. His responsibilities are to:

—Coordinate the elementary school art education program under the direction of curriculum supervisor for art education.
—Confer with teachers; demonstrate materials and techniques for teachers of self-contained classrooms; visit classrooms; prepare teaching materials and conduct inservice programs.
—Visit classrooms with the approval of school administrators to evaluate teachers and develop their capabilities in the area of art.
—Assist in the preparation of elementary school art course outline.
—Plan and conduct school and district-wide elementary school art workshops.
—Assist elementary school administrators in coordinating efforts in and among the schools.
—Assume responsibilities in the identification and implementation of new art programs which have been approved by department officers.
—Assist in the evaluation and selection of textbooks, resource materials, equipment, supplies, and visual aids.
—Work for articulation of elementary art education programs with those of the secondary schools.

Instruction of Art

The essential core of any art program is, of course, the responsibility of the art instructor whether at the elementary or secondary level. It is he who, in the final analysis, determines the quality of the art program as he structures the art learning situation and develops an enthusiastic approach. The designation of the art instructor depends upon the level and locale of instruction. Most sizable secondary schools employ full-time art instructors; even where the art assignment is part-time, the instructor should be an art major. The elementary art instruction may be the responsibility of the classroom teacher, an art specialist in residence or a traveling specialist. The responsibilities of each role follows.

The Art Teacher (Secondary) spends his time teaching a variety of courses in his own art room or laboratory. While instruction is the principle responsibility of the secondary art teacher, he actually engages in a number of peripheral activities essential to the art program which includes matters ranging from preparing his annual budget to public relations. His responsibilities are to:

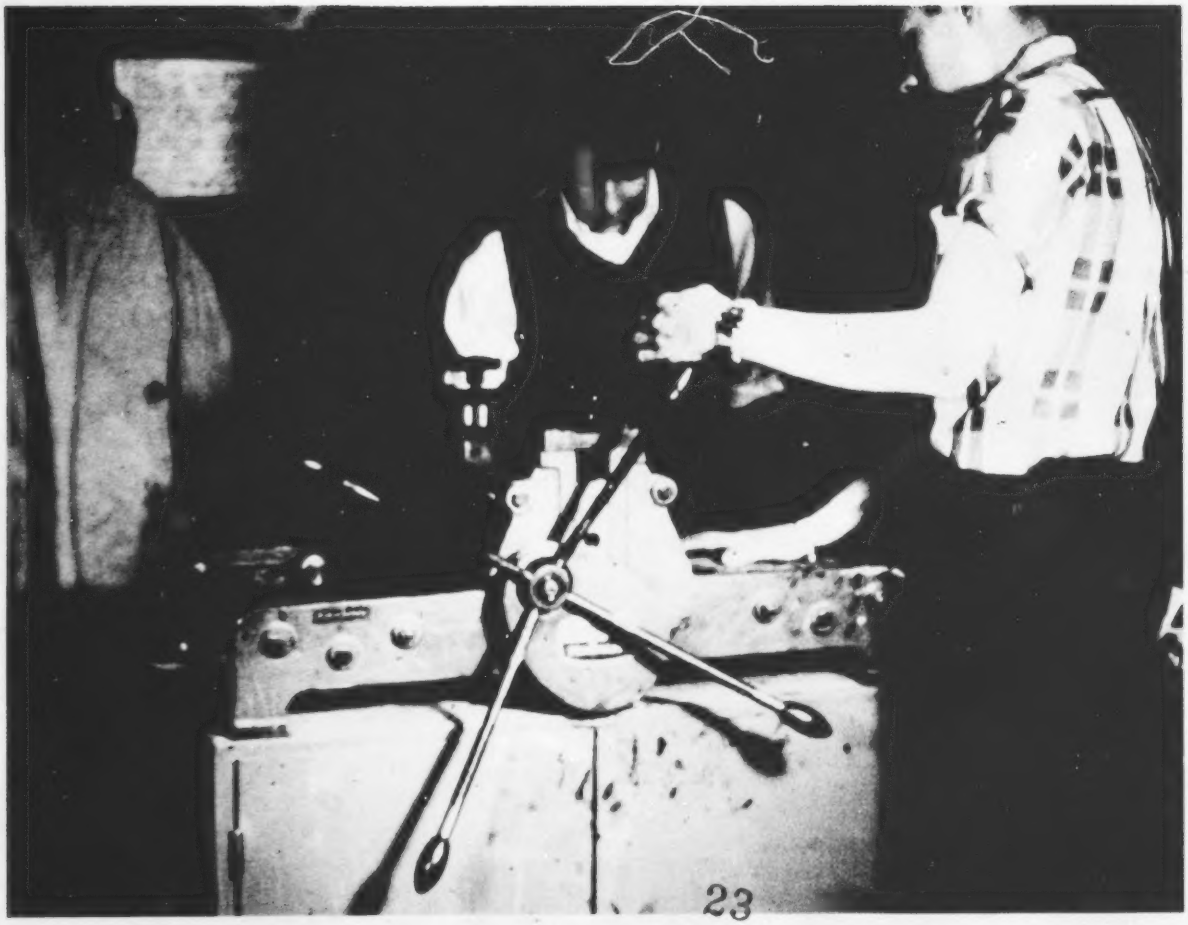
Present the art education program through:
—Instruction about design principles and visual elements.
—Demonstrations of techniques, skills, and processes.
—Relating facts and relationships about art history.
—Evaluating and making value statements about works of art.
—Engaging in perceptual type of instruction—development of awarenesses.
—Discusses art work in exhibits in terms of structure, value, symbolic nature.
—Group discussions relating pertinent ideas and concerns.
—Structures visual problem-solving situations.

Evaluate and report students' progress through:
—Group and individual critiques of work.
—Revises approaches and means of reporting progress.
—Evaluates students' progress periodically and reports to parents and students.

Work with art supervisor in continuing development of art education program:
—Participates in K-12 art curriculum development, evaluation and revision.
—Coordinates his program within scope of broader goals of city-wide or district-wide art program.
—Constantly examines, evaluates, and revises content and approaches to instruction in terms of new knowledge revealed through his or the research of others.

Organize exhibits for instructional, evaluative, and public relations:
—Displays work of his students, including work of all students at one time or another, in the classroom, school display areas, and city or regional exhibits, particularly of a non-competitive nature.
—Organizes and presents art exhibits of other artists' work in his school for instructional purposes in terms of not only his students but the entire school as well.
—Displays and discusses students' work at open house for parents.

Cooperate with administration and other staff areas in advising on aesthetic matters:
—Provides design assistance in creation of drama sets.
—Provides design advice on school publications, letterheads, and so on.
—Provides design advice and assistance on publicity materials—drama posters, and so on.



Maintain, organize, and order supplies and equipment:

—Prepares yearly budget in terms of inventory, program, budget limitations.

—Organizes supplies and equipment for ready use.

—Orders appropriate audiovisual instructional materials—films, slides, art magazines.

The Art Specialist (Elementary) is responsible for art instruction at the elementary grade levels in either a consulting-teaching role or as a full-time art instructor. It is preferable that the elementary art specialist serve as a resource person in a consulting-teaching role. In either situation it is essential that cooperative planning between classroom teachers and the art specialist occurs in order that the instructional program has relevance, continuity, and that its goals are understood. He should also:

—Cooperate with the curriculum director and other administrators to interpret the goals of the art program.

—Provide advice related to art budgeting and purchasing.

—Assume leadership in identifying art resource materials for acquisition and use in the classrooms, instructional materials centers, or libraries.

—Participate in K-12 art curriculum development.

—Organize and present inservice programs.

—Organize and present art exhibits, speeches, publicity releases and other public relations functions.

The Classroom Teacher has great influence upon the aesthetic growth of her students. If the teacher instructs her own art, it is, of course, essential that she adequately be prepared to assume the responsibility. It is most essential that the classroom teacher continue her education in art, for her knowledge, attitudes, enthusiasm, and understanding will be reflected in the response of her class. Thus, the teacher should avail herself of every opportunity to continue her work whether in formal classes, inservice workshops, discussions, lectures, articles, books.

Even if an art specialist instructs the art, the classroom teacher cooperates with the specialist in planning a well-balanced program to continue development of visual and tactile awarenesses. She shows an interest in the art work even though it is done under the guidance of an art teacher and cooperates in displaying children's art work to good advantage. She should also provide additional opportunities for creative efforts evaluating them in a positive manner. Normally, it is expected that the classroom teacher remain in the room while the specialist is instructing art and that when possible the teacher participate actively in the lesson.

The Teacher Aide (Elementary and Secondary)

Local school districts are encouraged to use teacher aides to assist the professional teacher. It should not be necessary for the professional to spend a considerable portion of his day in set up and clean up chores. Developing resource materials, preparing an art classroom for instruction and cleaning up after instruction can be accomplished by an aide very effectively. This kind of assistance can release the professional to utilize more of his time in planning with teachers or working with individual students. The use of aides is desirable at both the elementary and secondary levels.

Budgeting and Finance:

Foresight in budgeting and finance can solve many pressing problems for art departments. Careful consideration of provisions for meeting material, supply, and equipment needs can help to insure a smoothly operating program. Basically, curricular plans should determine the budgetary needs. Without this consideration harsh budget limitations are, in effect, a potent force in restricting the nature and extent of art programs.

Generally, an adequate budget will meet specific resource needs in areas of: expendable supplies, equipment repair and replacement, new equipment, building or room improvements directly related to the art department, and resource materials. Separate forms should be maintained for each area. Resource materials, often a neglected—though important—area, should be considered as a category in the budget. It may include such items as: art periodicals and other professional publications; art and art education books, films, filmstrips, and slides; reproductions and original art; quality examples of design in tableware and similar products; exhibit expenses; speakers' fees. If this category is not listed separately, these needs should be considered in the expendable supply category.

Preparation of Budget:

It should be the responsibility of an art supervisor or a group of art teachers to develop a listing of art supplies and the budget needed for a school year. If reductions in the budget or purchases are necessary, they should also be made by the art supervisor or art teacher.

Budget forms should be developed in a detailed manner for each of the previously indicated categories. Indicate not only the quantity but where possible the quality desired, the costs of the item and the grade level for which the item is intended. Without specific detailing of material, such as type of hair desired in brushes, inferior items may be received as a result of the bidding and ordering process. Estimates should be enough to cover needs for a school or calendar year and should be submitted several months in advance of the budgetary period. Usually, budgets are completed in the spring preceding the beginning of the school year covered.

The development of a cost-per-child figure or a percentage of the educational supply budget can greatly assist your planning and the work of the school administration. It is reasonable to expect that cost-per-child figures will vary considerably from a large to a small school system and from a beginning program to a highly developed and inclusive program. After establishing such a figure, it is possible to estimate changes to meet the needs of the curriculum and to allow for cost and enrollment increases. It is assumed that the cost-per-child figure would be based on instructional materials and not on capital equipment purchases or repairs.

The allocation of supplies or money needed by each of several schools in a system should be based on the enrollment at each school. Within each school, particularly elementary schools, art supplies should be available to the classroom teacher since some basics are needed in most classrooms. If supplies are to come from the art department stockroom, then these needs must be taken into account in arriving at the art budget to avoid shortages of supplies needed by the art department. If this becomes too complex, it may be desirable to separate both the procurement and storage of departmental art and classroom art supplies.

Other Factors In Financing Art Programs

Smaller school systems might possibly combine their supply orders, perhaps through their CESA Agency, thereby obtaining a better cost per item. Likewise, it is recommended that as many supplies as possible be purchased on a **bid** basis to realize extensive savings over the catalogue list price. This should not, however, rule out a contingency fund for the purchase of immediately needed supplies which could not be foreseen but which may add considerably to the program. Various schools may provide for this need in different ways, but it is necessary that the art instructor take the responsibility of keeping an account of the expenditure of such funds.

Charging fees for art supplies is prohibited according to an interpretation of the Wisconsin Constitution submitted to the State Superintendent on March 20, 1968, by the Attorney General. While student fees cannot be charged for art, it is assumed that students could be expected to furnish their own materials such as silver, frame molding or other items that are too expensive to provide in the regular program or which are of a highly personal nature.

Planning Facilities for Art Instruction

Planning facilities (including both space and equipment) is based on the assumption that art instruction should be provided for all students in the elementary, the junior high or middle school, and for senior high students in both general and more specialized programs. The quality of the physical environment is important to effectively presenting and sustaining a quality art program at either the elementary or secondary level. At best, the physical facilities will enable the instructor to carry on a particular program unhampered by limitations of space or equipment. Since the nature of the art programs necessarily differs depending upon the maturity of the students, the basic orientation of the program, scheduling patterns, and local environment, no one definition of facilities is possible. In addition, changing instructional approaches and curricular patterns soon make obsolete particularized requirements. There exist, however, certain basic considerations which provide some direction in the task of assessing or creating the facilities for art.

Assuming that the facilities will reflect the desired orientation of the art curriculum the planning should be a cooperative venture between the architect, the art instructors and specialists, and the administrators. It is then the responsibility of the administrators to insure the adequacy of the facilities—to make them a reality.

Before the appropriate facilities can be designed, some rather basic questions need to be asked regardless of the level of instruction: What is the nature of the art program for which facilities will be designed? How many students of what

age level will be served? How much space will be needed? What equipment will be required for the proposed or existing program? Will the proposed facilities allow for future expansions and modifications?

The **location** of the art facilities is important in terms of movement of equipment and supplies, the noise factors, and cooperation with other sectors of the curriculum, particularly at the secondary level. Usually the art rooms should be located on the first floor adjacent to home economics and industrial arts, as well as the stage and auditorium, since there are many possibilities for joint use of facilities, cooperative instructional programs, and service functions. To facilitate movement of supplies and equipment the art facilities should be near parking areas and service roads. Both students and instructors should be able to engage in the many activities of the program—hammering, grinding, wedging—without worrying about disturbing other areas of the school. For this reason the placement and construction of facilities must be carefully considered to avoid placing a limitation upon the art curriculum due to the **noise** factor.

Lighting is a very important element of the art facilities considering the very nature of the visual arts. It must be adequate in terms of overall room illumination as well as for specialized activities requiring precise manipulations. In addition, it should be capable of being controlled and with provisions for special lighting required by instruction (spot lighting for set-ups and models) and display (adjustable for type of exhibit). **Size** is a factor which depends upon the kinds of activities, the equipment required, and the number of students that can be accommodated by one instructor. Room **proportion** is a factor in that an unusually shaped or narrow one may increase traffic and storage problems thus restricting normal instructional and supervisory operations. **Ventilation** of the entire art facility is extremely important. The increasing use of volatile or spray type paints, glazes and adhesives requires a strong venting system to eliminate these noxious or toxic fumes.

Storage is an extremely important and an often slighted item in planning adequate art facilities; provisions must be made not only for the storage of expendable materials but also for all the other items—tools, equipment that is used periodically such as looms, instructional aids, and student work. The storage of student work-in-progress and that kept for displays and evaluation alone can be quite staggering considering the number of students that normally use a general purpose art room. The storage of supplies should be such as to facilitate maintenance of accurate inventory and preservation. When possible the sharing of one storeroom by adjacent art rooms saves space; a rather common arrangement is to place the storeroom between two rooms providing ready access from either area. A central storage area in a school district from which supplies may be requisitioned on a monthly or bi-monthly basis can be advantageous in dispensing supplies on other than a yearly basis and can facilitate large quantity purchasing at a saving.

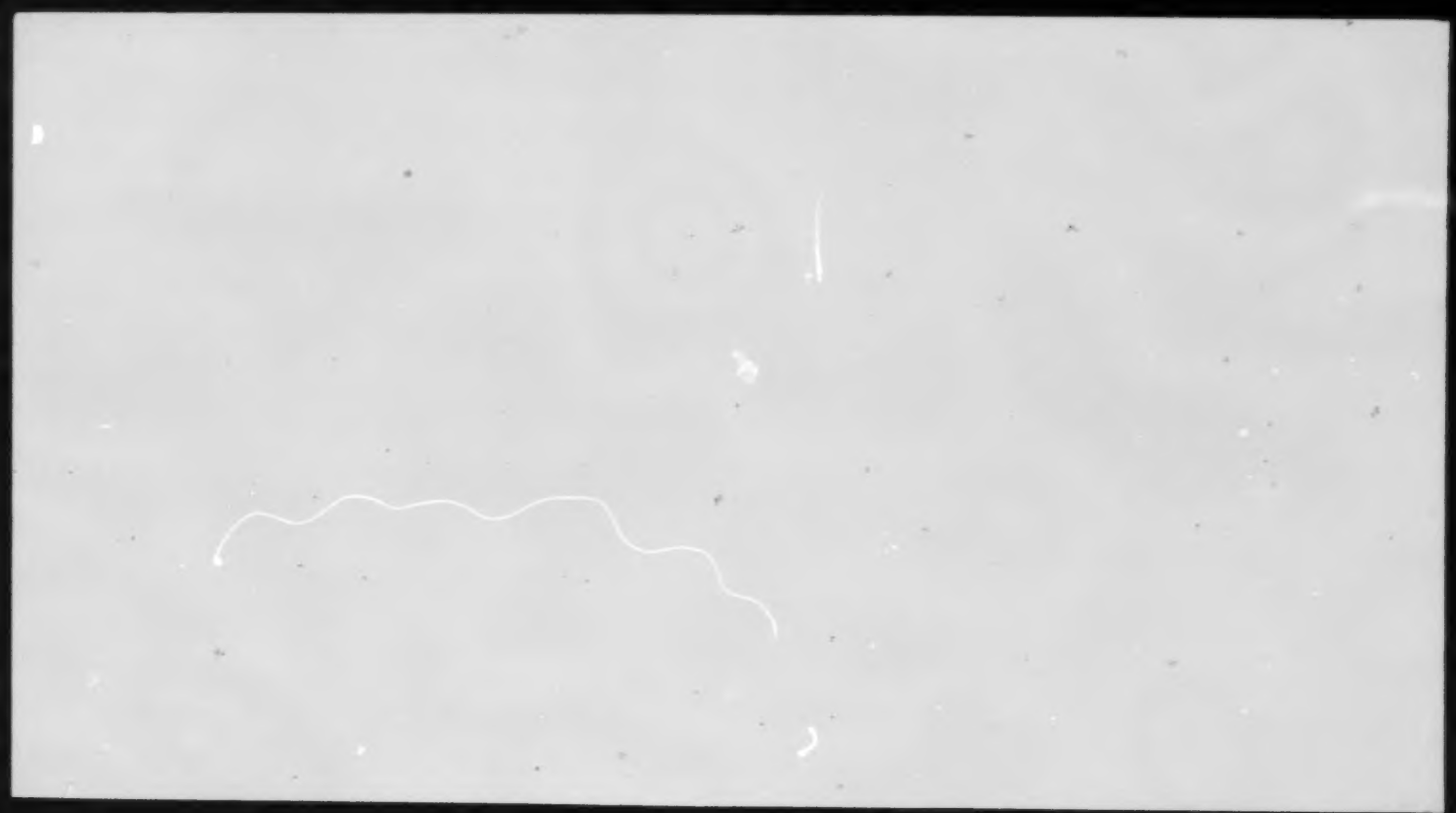
OFFICE AND CONFERENCE SPACE is essential at both the elementary and secondary levels of instruction. Part of the instructional process consists of **counseling** which can be best accomplished in, at least, a semi-private atmosphere rather than in the crowded classroom. Teacher-parent meetings and conferences should also be held in the office. In addition to providing a **conference and planning area,** the office is usually the storage area for the numerous **records and files** that are kept along with the teacher-reference books and periodicals. Preferably the office-conference area would provide a view of the classroom for supervisory purposes as necessary. **Reference and resource space** should be readily available to each art room. This will encourage and allow students to gather information from loop films, slides, prints, books, and periodicals.

More specific considerations in planning art facilities are dependent upon the level of instruction and are discussed as follows:

Considerations for the ELEMENTARY ART CLASS. It is most desirable that there be, at least, one special art room in each elementary school. Normally a special art teacher would staff the program; however, even where elementary teachers instruct their own art, a special room for art is most desirable in that it allows a greater and more flexible program, facilitates the storage of supplies and materials, and is more easily managed. The National Art Education Association recommends that one special art teacher and special art room be provided for every 350-400 children with no less than 50 square feet of work space per pupil, and no more than 25 children per class. It is also recommended that "at least 350 square feet of storage space should be available in or connected to the art room for supplies, materials, equipment, and work-in-progress with both open and closed storage provided."

Even where a special art teacher is provided in the elementary school, it is assumed that classroom teachers will and should wish to engage in art projects within their own rooms as a supplement to the regular program. This means that work and storage areas should be provided in the regular classroom for these additional activities. Some tables for work space, storage areas for supplies and work-in-progress, and sinks for clean-up are desirable.

Consideration for SECONDARY ART PROGRAMS. Secondary schools of 500 students or less should have at least one **general art room** with no



less than 65 square feet of work area per student with a maximum class size of 25 students. By necessity the general art room whether in a middle school, junior high, or senior high school should be designed for maximum flexibility.

Such a room must accommodate work in two and three dimensional media, lectures, film and television viewing, and extra-curricular projects. One-fourth of the area of the room, or approximately 429 square feet, should be provided for storage; this space would be provided in or connected to the room. The photography dark room should contain approximately 108 square feet of floor space, be made totally dark, and contain counters, a double sink, ventilation exhaust, drying wires or racks, and a small refrigerator for film and chemical storage.

Secondary schools with more than 500 students should have one or more of the following specialized art rooms which would accommodate the more specialized program possible in a school of greater enrollment: **metal crafts area** for designing and shaping wires, metals and related materials into jewelry, hollow ware, sculpture, and constructions; **ceramics area** for pottery, clay, casting, and ceramic sculpture; **printmaking area** for serigraphic, planographic, relief, and intaglio printing; and **photography dark room** for processing, enlarging, and printing. Classes scheduled for use of the specialized rooms should be no larger than 20 students; in rooms of this type availability of sufficient equipment as well as space is a limiting factor in class size.

Many secondary school art programs require other types of space necessitated by the introduction of **new programs** such as humanities and allied art courses; changing **scheduling patterns** as seen in flexible scheduling, extensions of the school day, development of the middle school and fourteen year programs, and team teaching; the **greater use of educational technology** including the use of teaching machines and other new media; and homogenous **grouping** of academically talented, slow learners, and vocationally oriented.

SELF-CONTAINED ELEMENTARY CLASSROOM

The more specific listings of the elementary and secondary art facilities which follow may serve as a guide for planning or assessing existing facilities:

Acoustical treatment of ceiling; floors that can be easily cleaned.

Double peninsula sinks, preferably stainless steel, with sediment and plaster traps.

Furniture—working space including tables, woodworking bench with vise, painting easels.

Display areas—plenty of wall space for two dimensional work to which materials may be easily tacked, shelves for three dimensional work, instructional materials, collections of materials.

Walls—painted with stain resistant paint—acrylic, epoxy, especially in heavily used areas such as near sinks.

Storage—cabinets and drawers for art supplies; portable clay bins, shelves and drawers for student work; flat metal files for reference materials, prints, other visual aids; metal cabinet for paint, cleaners, thinners; cabinet for tools; large storage space for looms and similar equipment.

Audio-visual equipment—screen always available, projection equipment.

Kiln should be located away from the working and supply areas, preferably in a completely separate area. Provisions should be included for shelf space for processing clay pieces and exterior venting to eliminate burn-off fumes.

Craftsroom—It would be desirable if there were an area where larger, rougher projects could be carried on such as woodworking, papier-mache, larger clay projects.

ELEMENTARY ART LABORATORY:

See the Elementary Art Laboratory section which follows for a more complete listing of some of the materials and equipment needed in the elementary art program.

Work surfaces—Tables of an appropriate height depending on age range of students, art desks, counter tops—all of non-mar, easily cleaned material, woodworking benches with vises.

Storage—for two and three dimensional supplies, tools, and equipment, reserve materials, and work-in-progress: consisting of drawers, files, cabinets, open and closed shelving, metal cabinets for flammable materials.

Display—Wall and cabinet display space for two and three dimensional art examples, instructional materials, student work.

Utilities—At least two large, deep sinks with heavy-duty traps, stainless steel, with water resistant counters; hot and cold water. Electricity—adequate ceiling lighting, flexible lighting over specialized work areas, adequate baseboard electrical outlets of 110 and 220 volts.

Surfaces—acoustical treatment of ceiling, stain-resistant and easily cleaned walls, floors easily maintained and skid resistant.

Equipment—High fire ceramic kiln with automatic shut-off; film, slide and overhead projectors, other electronic teaching aids which are available, projection screen, chalk board, electrical hot plate, jigsaw, paper cutter, electric soldering irons, basic hand tools.

Source materials—Books, periodicals, color prints, art objects, circulating and permanent exhibits of original works of students and professional artists.

Expendable materials—papers, cardboards, adhesives, solvents, fabrics, fibers, paints, inks, chalks, crayons, clay, glazes, metal, wire, wood, linoleum, brushes, brayers, cutters and knives.

SECONDARY ART EQUIPMENT

Basically the equipment for the general art room in the middle school, the junior or the senior high school is listed; however, specialized laboratories will, in most instances, include essentially the equipment listed under one specific area with some additions. Instructors of specialized areas can provide specific details of space and equipment needed for these areas. The general art room should be designed for maximum flexibility which would include work in two and three dimensional materials, lectures, slide and film presentations, and extracurricular art projects such as design of stage flats, large sculptural projects.

Furniture—tables approximately 60" L x 42" W x 29½" H — 1¼" thick hardwood tops, adjustable height stools or stools with tops that convert to easels; shop type work benches with hardwood tops, vises, and storage compartments in base; portable clay storage carts; studio type easels; portable modeling or display stand; material carts; cabinets for: large paper and 2-D projects, flat paper storage, drying clay, damp boxes, tool storage, books and periodical display, volatile materials, 3-D projects, art materials of all kinds, drawing boards, locked display, work clothes, paper rolls, power equipment and individual tote trays.

Sculpture—Basic tools and supplies: chisels, files, rasps, welding and soldering equipment, mallets, plaster, wood, wire, metals, vermiculites, clays, firebrick.

Drawing and Painting—brushes, palette knives, drawing and painting surfaces; tempera, acrylic, oil, watercolor paints; inks, markers, crayons, pens, pencils.

Printmaking—Press (for relief and intaglio), metal plates, wood and linoleum blocks, gouges, knives, cutters, silkscreen frames, squeegees, process inks, block print ink, brayers. (Special facilities-planographic press, stones, drying racks.)

Ceramics—High fire kilns, modeling tools, turntables, potter's wheels, clays, glaze ingredients, portable clay storage bins, damp boxes, exterior vented spray booth, compressor and spray gun. (Special equipment pug mill.)

Jewelry—Equipment for cutting and sawing, annealing, soldering, welding, hammering, buffing, casting, enameling. Also need acid resistant plumbing, 220 volt electrical outlets, and ventilation to carry off acid fumes. (This represents a rather specialized area of which only some of the equipment may be needed in the general art room.)

Textile Design—Table and floor looms, hooking frames, needles, yarns, fibers, fabrics, natural materials, dye vats, hot plates.

Photography—Safety or amber lights, developing trays, cameras, enlargers, print boxes, flood lamps or electronic flash tubes.

Audio-Visual Resources

The visual nature of art requires the frequent and carefully planned utilization of visual resources for instruction and inspiration. It is important that a variety of art oriented audio-visual materials and subjects be available to all classrooms from kindergarten through high school. The art curriculum guide should identify the more significant visual resources as they relate to specific areas of art instruction.

All art rooms should be equipped with a slide and filmstrip projector, screen, and a record player. A loop film projector is particularly appropriate for independent or small group instruction. There should be movie and opaque projectors readily available. The elementary school, junior and senior high school art departments should each have a varied collection of slides related to art history, architecture, nature, and man-made objects.

Filmstrips lack the flexibility of slides but lend themselves to the presentation of a complete idea. There are a variety of subjects available in filmstrip form. Many of these units are accompanied by didactic records. A school system can acquire a comprehensive collection of art filmstrips with a relatively small expenditure.

There should be a comprehensive and varied collection of large mounted art prints. These might be catalogued and housed in a central location in order that they will be available to all classrooms. Pertinent didactic material available with the print can be of great assistance to elementary classroom teachers.

The purchase of educational films is generally beyond the financial capabilities of most school systems. An adequate film rental should be established for each art teacher. If specific films are identified in the art curriculum guide, it will be possible for several art teachers to utilize one film during a rental period.

A collection of three-dimensional visual resources related to natural and man-made forms might be acquired and housed in a central location. This collection might include mounted animals, birds and insects, plants, coral, stones, models of conveyances or architecture and other items that might expand visual perception.

The scope and variety of available visual resources may be extended by a school district collecting and making many of their own resources. Loop films can be developed by having a photo processing firm install locally made 8 mm films in cartridges. Inexpensive slides may be acquired by photocopying from pictures available in periodicals or other printed matter. Collecting and filing various subjects from periodicals and other sources may be presented by use of the opaque projector or mounted and displayed.